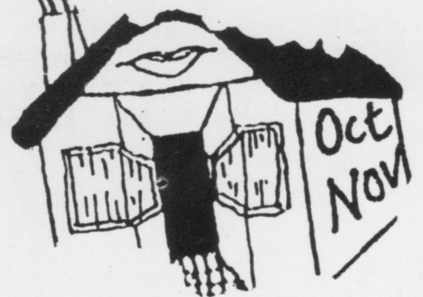


Back to School



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Editorial

Well, 1993 certainly had its share of highlights with an enjoyable tour, a fantastic Box Set, an interesting re-mix album, not to mention a Convention with great live music from Coconut Grove and guests plus a surprise visit from Andy Paley filling us in on all the latest details on Brian Wilson and in due course I'm sure all our faith in Brian will be rewarded.

There are two more items of news more than we could have ever hoped for. Now, the Beach Boys live shows over the last 18 years or so, probably since the live show at Wembley in 1975, have hardly been full of surprises, maybe just one or two now and then. I know some of you have been happy with the live shows according to your letters. But I don't fall into that category; I like concerts and radio to be constantly full of surprises. The radio I've been able to do something about with my contributions to Willie Morgan's shows on Chiltern Supergold 838 AM and Graham Dene's shows on Virgin 1215 AM but as for concerts I've just lived in hope. Now from the USA comes some terrific news that the Beach Boys, during a November tour, have included an acoustic set in the middle of the current show. During this set the group have included: Vegetables (the Box Set version), Take A Load Off Your Feet, Add Some Music To Your Day, Wonderful (Box Set version) with Carl on keyboards, Disney Girls, All This Is That, plus

occasionally "The Night Was So Young, It's Over Now and Little Saint Nick.

Were they influenced by our requests for a 'Fans Concert' or is it jumping on the "Unplugged" bandwagon? Either way, who cares, at least they are doing something positive and hopefully it will continue until they visit these shores again.

Secondly, there's yet another bootleg, "Time To Get Alone" but this time well worth the effort. Most of it is from '65/'66 but to any true Beach Boys fan the tracks are totally incredible. There are sessions from TODAY, PARTY and PET SOUNDS that are just like manna from heaven. (See review by Sean Macreavy elsewhere in this issue for more details). All I can say is, hearing stuff like "One Kiss Led To Another", "I'm Waiting For The Day" with a Mike Love lead vocal, all the TODAY tracks (especially the Help Me Rhonda sessions) was completely mind blowing to me and not to be missed. As a friend said to me I'd put it in with the Box Set if it would fit.

MIKE.

Belated mentions for Carl 47 on 21st December. Of course Dennis born on the 4th December 1944, it's hard to believe that ten years have passed since Dennis died on the 28th December 1983. Dennis and his Music will always be warmly remembered by us all. Pacific Ocean Blue continues to grow in stature as a fine display of his talent.

BACK ISSUES AVAILABLE: 63,64,66 to 69,72 to 74,76,77,79 to 84,86 to 95,97 & 98.
£2.00 per copy, Overseas add 50p per copy.

NO MORE, NO LESS

So, how would you expect a Wilson Phillips Christmas album to sound? Exactly, and that's just what the Wilson Sisters' HEY SANTA sounds like too.

Christmas albums labour under two major strictures: one, they're pretty much unlistenable for four-fifths of the year... and two, any try at criticising them is on a par with voting against world peace - it just isn't done, even when the album in question is truly abysmal. But then, I never was one for convention.

HEY SANTA isn't truly abysmal. In fact, you couldn't even call it bad, for it fills just under forty minutes of your listening time innocuously enough, even if, at times, the girls' voices are a mite strident. I'd have to say that the closest parallel is with SUMMER IN PARADISE Mk I: well performed and produced, and pretty much pointless in the grand scheme of things. Were it not for the three tracks of interest to BB/BW fans, I doubt I'd have bought a copy. Is a Christmas album any place for an artistic statement? Phil Spector seemed to think so. Can you really do anything with hoary old standards? Ask Springsteen about "Santa Claus Is Comin' To Town". HEY SANTA is safe, and safe all too often equals boring. Carnie is, quite honestly, wasting her undoubted vocal talents - could it be that once again, blood ties are stronger than artistic expression?

Enough navel-gazing: what of the three cuts of interest? Well, the Honeys backups on "Rudolph The Red Nosed Reindeer" are so on the mark that one wonders why they were only permitted the one appearance, and Carl's presence on the title track is as precise as we've come to expect from the chubby one (in passing, "Hey Santa", the only original composition, exhibits a recent BB malaise - nice track, iffy lyric). The inclusion of an escapee from the unreleased 1977 Beach Boys seasonal offering might baffle the uninitiated, seeing as Carnie and Wendy were nine and eight respectively when "I Saw Mommy Kissing Santa Claus" was recorded with Dad on piano and vocals, and Mike and Al hovering around... but it's all part of the tangled web that is the Beach Boys, and thus essential to some.

Do I hear cries of "Humbug!" from the back row? Your opinion, sir, not to mention your right to express it... just as this is mine. Democracy is a wonderful thing. Cherish it.

AGD

ONE MORE FOR THE BOOKSHELF

Few books, of any dimension, have been written about the Beach Boys (relatively speaking, that is - compare the endless volumes about Elvis, the Beatles and so on). Of those, fewer still are truly worth the effort of acquiring - David Leaf's "The Beach Boys", Domenic Priore's "Look Listen Vibrate Smile!", Brad Elliott's "Surf's Up!" and Stephen McParland's "The Wilson project" pretty much define the field.

Dwight Cavanagh's "The Smile File", also from the McParland PTB stable, is a worthy addition to the tomes listed above, being basically something I should have done years ago, a lucid collection of just about all the existing SMILE wisdom arranged into sensible and easily digestible chunks, spiced with reproductions of session sheets and musician contracts. The concept is so simply brilliant as to be shameful. If you want to know it, and it's (reasonably) common knowledge, it'll be here, and much else besides. In fact, this first-time collation of facts and evidence (together with some information from the Mark Linnett interview) enabled me to finally (and with some degree of certainty) identify "I'm In Great Shape" and "The Woodshop" as one and the same. (Briefly, "The Woodshop" box is labelled "I Wanna Be Around (On Friday Night)", "I'm In Great Shape" has also been known as "Friday Night", and the timing for "I'm In Great Shape" track is 1.38, whilst the timing for "I Wanna Be Around" is 1.37). But this isn't just a book for hardcore SMILers - the complete beginner will find it just as fascinating, as will the casual fan.

As ever - inevitably, if fact - points can be argued, in this case the assumption that the original "Heroes & Villains" 45 was one long song spread over both sides of a single; not so, as the last 4.33 of the "H&V" section on the 1989 SMILE bootleg CD (T 2580-2) is pretty much how "H&V pt 2" was going to sound. (My verification for this? Chuck Britz announcing on a session tape "Heroes & Villains part two, take two...". As yet, this tape isn't in open circulation, so I guess it's my word...). But this really is about the only nit capable of being picked, for "The Smile File" is impeccable and, until another wodge of archive material hits the streets, definitive.

And essential. Buy it now. God, I WISH I'd done it...

AGD

(For information on how to obtain "The Smile File" contact either of the following:

Kingsley Abbott	Stephen McParland
'Hollycot'	PO Box 106
High Common	North Stratfield 2137
North Lopham	NSW
Diss	Australia
Norfolk IP22 2HS	

C D R E V I E W

THE BEACH BOYS - "TIME TO GET ALONE" 2-CD SET

Silver Shadow CD 9316 (Italy)

DISC ONE: 1965 Sessions: Help Me Rhonda (38.58) / Mountain of Love (9.03) / You've Got To Hide Your Love Away (3.20) / Ticket To Ride (2.29) / Riot In Cell Block No.9 (3.57) / Laugh At Me (3.28) / One Kiss Led To Another (3.52) / California Girls (2.34) / I Get Around (2.54) / Little Deuce Coupe (2.35) - Total time : 71.19

DISC TWO: 1965 alternative mixes: I'm So Young / Help me Rhonda / Good To My Baby (Instrumental) / Good To My Baby / In The Back Of My Mind (Inst.) / Little Girl I Once Knew
STUDIO OUTTAKES: Holy Holy / Time To Get Alone
PET SOUNDS DEMOS: Wouldn't It Be Nice / You Still Believe In Me / Hang On To Your Ego / Don't Talk - Takes 1 & 2 / I'm Waiting For the Day
1967 SESSIONS: Good Vibrations (14.59) / Heroes And Villains (7.03) - Total Time : 65.33

People are often surprised that up until now I only actually owned two bootleg CDs: the 1989 SMILE II Japanese picture disc and this year's STILL I DREAM OF YOU - Rare Works of Brian Wilson. My reasons are simple. These two releases remain the definitive collections in their field, and were presented with excellent packaging, sound quality and thoughtfulness toward you and I the consumers. The Brian Wilson CD in particular has been lavished with Tender Loving Care and boasts a truly beautiful 30-page colour booklet whose photos of rare labels and sleeves make the obligatory Nippo-Anglo lyric howlers instantly forgivable. What sets these two discs apart from their peers is perhaps due to their originating in Japan, where M & M Enterprises in particular have earned a reputation for superbly packaged bootlegs: CALIFORNIA MUSIC COMPLETE COLLECTION and BRUCE AND TERRY RARE MASTERS being excellent examples.

But unfortunately, M & M's European counterparts have pumped out a largely limp selection of cheaply produced, badly compiled and shoddy Collectors Traps. Many of us have been "forced" to buy them as they are the only means of obtaining material previously only available on collectors' tapes. Frankly though, I personally prefer my tapes, as the sound quality and packaging are often better than the bootleg CDs from the likes of Polyphone, Yellow Dog at all!

However, just when I had almost given up on Europe forever as a source of decent ripped-off BBs off-cuts, here comes a release from the Italian label Silver Shadow which is a serious contender for the No. 1 Must Have Beach Boys Bootleg...

The double CD package "TIME TO GET ALONE" is hardly an eye-catching prospect, but once inside the CD player it's an absolute banquet for the music lovers and Wilson Watchers amongst us. Whereas Disc Two

perhaps trots out a few jaded outtakes very familiar to any serious collector, the first disc is an essential collection of superb quality fly-on-the-wall sessions from a time when the Beach Boys could not put a foot wrong...

Half of Disc One is taken up with a Help Me Rhonda session tape which has been hotly sought after (and hotly guarded!) by collectors all over the world. What makes it special is not simply the opportunity of hearing the band construct one of their biggest hits, but much more interestingly, to hear a session personally overseen by Murry Wilson himself. From start to finish, this is a fascinating, if obtrusive, record of three father-son relationships disintegrating, or crashing and burning to be more precise. The 39 minutes unfold like a drama strongly reminiscent of the Summer Dreams movie from a couple of years back. The action begins as the group is in the throes of laying down the vocal track. Everything appears to be running smoothly until Dad inevitably sticks his oar in. "I have a thousand words to say," he butts in, and like an old tape recorder, he constantly gripes on about the boys' performance ("Dennis, you're flattening dear", "Mike, come closer on your low notes", "Al, syncopate it a little") and proceeds to demonstrate his "expertise" in his own pathetic style, giving Al cues to sing the verses like a sort of Laurence Welk version of his "Two Step Side Step": "A Doo bop a doo bop a doo bop a doo da da." To his credit, Al responds diplomatically by actually trying to imitate him! Eldest son Brian is not so diplomatic. Clearly embarrassed and exasperated by his dad's ineptitude, Brian becomes increasingly annoyed at Murry's hollering into the talkback and his interfering with a perfectly good arrangement: "You've ruined one ear and now you're trying to ruin the other one," screams Brian, and his father retorts with snide criticism of his son's ability to produce hit songs "in one hour, like Chuck and I did in the early days... now you can't even do it in five..."

In this extraordinary session, Murry becomes obsessive about the boys needing to "sing from their hearts", and again baits Brian by criticising his maturing production techniques: "...just like you did when you used to make clear records." He accuses them of becoming complacent now that they're "big stars". Brian is incensed by this time, screaming obscenities and trying desperately to undo his dad's botch job. He leans over and whispers into Al's talkback: "Just do it like you did before" and once again attempts to pull the wool over his father's eyes. Again, this is true to Wilson mythology and the movie where Brian scornfully tells his Dad that for all this time, he and Chuck had rigged him up with a dummy mixing desk!

Towards the end of the tape, once Murry has achieved the "blend" he wants, he suddenly declares, "So Brian, I'm a genius too" and the session disintegrates into a full-blown head-to-head between Brian and Murry, which, in a nutshell, just has to be heard to be believed.

So what of the rest of this wonderful little collection? The second half of Disc One features outtakes from the PARTY! album which are as enjoyable as any of the best unreleased material I've heard in my time as a Beach Boys fan. They come almost as a sort of "comic relief" to

the emotional turmoil of the previous session. What you hear in these impromptu "jams" is a Beach Boys that has long disappeared: six young guys who thoroughly enjoy being in a band together! The mood throughout is playful and spontaneous, even in spite of some sharp, frustrated interjections from Brian, whose follow-up to SUMMER DAYS is just not moving swiftly enough! Some of the songs that made it to PARTY! are heard here as they unfolded, performed loosely and by and large improvised. There are three takes of "Mountain Of Love" which beg the question how the hell they got it together enough to put on the record! Mike howls away, gaily fluffing lyrics, while Al and Carl fumble their guitar parts and Bruce lets rip on the bongos. Yes, Bruce plays the bongos on the PARTY! album!

The other tracks from this session are equally fun, in different ways. Denny is surprisingly moody throughout, especially as he intones a throaty "You've Got To Hide Your Love Away" in an English accent. He shouts at "critic" Mike while Brian wonders if this "serious" cut is such a good idea after all... But it soon crumbles into an off-the-cuff rendition of "Ticket To Ride" which none of them knows. At least Bruce is having a good time on his bongos!

"Riot In Cell Block No. 9" is just that: an opportunity for Mike to act the clown and put on his ridiculous "Long Tall Texan" southern drawl. Carl and Al collapse into giggles at this stage, and from here on in, the tone is irreverent and a damn good hoot. Sonny Bono's "Laugh At Me", wrongly credited to Brian Wilson and Mike Love, is a hilarious spoof with Mike whining "Why do you/Smell like a city zoo/Why does your teeth look so green" and dedicates his poetry to the other guys, "Like Bruce and Dave... where's Dave?" And naturally the others all fall about once more! "One Kiss Led to Another" is another catchy little oldie which may have worked well on the album if only they could have kept a straight face... The reworking of "California Girls" is almost sombre in comparison, and so they decide to goof up a couple of their hits. Subsequently the "I Get Around/Little Deuce Coupe" medley is born, and sung in such gleeful self parody you wonder how they could possibly take themselves so seriously now!

Brian asks everyone to "manufacture a spontaneous mood", which I suppose is exactly what this album was. But here we hear all of the Beach Boys together in one room around two mikes, playing live, and having a wonderful time. This alone makes this recording enormously enjoyable. Fantastic fun, and all in fabulous quality stereo too.

Disc One is certainly a hard act to follow, but the CD's compilers have certainly made a valiant attempt - for the first 8 tracks at least. Without going into too much detail, the best cuts are merely stereo mixes (some instrumental, some with vocals) which all demonstrate how much of Brian's musical innovation was lost in his own mono mixes. Certain subtle touches come through loud and clear, such as the 12-string guitar on "I'm So Young", the horn lines on the original "Help Me Rhonda" and the beautiful arrangement of "In The Back Of My Mind". The latter is a dazzling array of guitar, woodwind and vibes and a definite forerunner to later productions like "Let's Go Away For Awhile". I for one would gladly pay the asking price for

stereo mixes of the 65-67 albums, despite what Messrs Leaf and Co have to say on the topic!

The rest of the disc is slightly less enjoyable, less "essential" maybe. "Holy Holy", better known as Dennis's "Holy Evening" from 1977's Christmas album is credited here as a 1965 Brian Wilson song. No way! Likewise, Danny Hutton's Redwoods version of "Time To Get Alone" is historically interesting but out of place here. The PET SOUNDS songs too are worth having, but suffer a little by being very similar to the released versions. They sound like a dress rehearsal for the finished product, with tracks and backing vocals largely complete. Only the lead vocals have been replaced. Some interesting trivia do spring up, however. It appears that it was take two of "Don't Talk" which make it to the LP, not take one as stated in the 1990 CD, and didn't Chris White wonder about the lyrics on the chorus of "I Just Wasn't Made For These Times"? Well, for what it's worth, Brian can be heard very clearly here singing "He (I?) found the right thing to put my heart and soul into." So there.

For some inexplicable reason, the set ends with the now yawningly familiar 15 and 7 minute collages of "Good Vibrations" and "Heroes and Villains" which can be found in much better quality on bootleg and official CDs. But this is a minor gripe over a CD which gives us yet another two hours of undiluted Beach Boys magic. I can't recommend it enough.

TIME TO GET ALONE is available from a number of sources for around £30.

SEAN MACREAVY

-o0o-

BEACH BOYS CLASSICS - released from Blues Interactions
(P-Vine), Tokyo, Japan.

1. Sweet Little Sixteen - Chuck Berry
2. Let's Go Trippin' - Dick Dale and His Del-Tones
3. Barbara Ann - Regents
4. Devoted to You - Everly Brothers
5. Why Do Fools Fall In Love - Frankie Lymon and Teenagers
6. Hushabye - Mystics
7. Come Go With Me - Dell-Vikings
8. I'm So Young - Students
9. Mountain Of Love - Harold Dorman
10. Do You Wanna Dance - Bobby Freeman
11. Chapel Of Love - Dixie Cups
12. I Can Hear Music - Ronettes
13. Graduation Day - Four Freshmen
14. Blueberry Hill - Fats Domino
15. In The Still Of The Night - Five Satins
16. Papa-Oom-Mow-Mow
17. Hully Gully - Olympics
18. Palisades Park - Freddy Cannon
19. Riot In Cell Block No.9 - Coasters
20. Moon Dawg - Gamblers
21. Alley Oop - Hollywood Argyles
22. Then He Kissed Me - Crystals
23. Bluebirds Over The Mountain - Ersel Hickey
24. Their Hearts Were Full of Spring - Four Freshmen

This is a very nice compilation of Beach Boys originals. You know those kinds of compilation of Beatles, Stones and so on are already compiled and released, so maybe Beach Boys fans want to listen to them.

Most tracks are already familiar to you by "American Graffiti" soundtrack and other kinds of oldies albums.

Track 8 is known by Ronettes, but this is original, released in '61 and high position 26 on R & B chart. The lead voice is like Frankie Lymon. Track 9 is known by Johnny Rivers' go-go version and the Beach Boys seem to have adopted it. This original version featured strings and simpler chorus. High position 26 in '60. About track 11., apparently Brian adopted Ronettes' version and maybe it should be included instead of this, do you think? Four Freshmen track 13 and 24 is the same version as the Capitol Collectors series but studio chatter is not included. Excellent voices! Do you know Bruce played the piano on track 20?

Usually the Beach Boys seem to have adopted more popular tracks than the Beatles or Stones did. But you know they also have incorporated a greater variety of music. Surf insts., black or white vocal groups, Wall of Sounds, traditional folk songs, Beatles, Dylan, even classical music...

So only one CD couldn't cover all their originals. But P-Vine is considering the compilation and release of Vol.2. So Volume 2 could be selected from the following:

1. Summertime Blues - Eddie Cochran
2. Misirlou - Dick Dale
3. Honky Tonk - Bill Doggett
4. Louie Louie - Kingsmen
5. Little Ol' Lady from Pasadena - Jan & Dean
6. Long Tall Texan - Murry Kellum
7. Monster Mash - Bobby 'Boris' Pickett
8. The Wanderer - Dion
9. Johnny B Goode - Chuck Berry
10. I Should Have Known Better - Beatles
11. Tell Me Why - Beatles
12. You've Got To Hide Your Love Away - Beatles
13. There's No Other - Crystals
14. Times They Are A Changin' - Bob Dylan
15. I Was Made To Love Her - Stevie Wonder
16. Cottonfields - Highwaymen (US hit version)
17. Rock 'n' Roll Music - Chuck Berry
18. Talk To Me - Sunny & The Sunglows
19. A Casual Look - The Six Teens
20. Just Once In My Life - Righteous Bros.
21. Peggy Sue - Buddy Holly
22. School Day - Chuck Berry
23. What'd I Say - Ray Charles
24. Sea Cruise - Frankie Ford
25. Things We Did Last Summer - Shelly Fabares (US hit version)
26. California Dreaming - Mamas & Papas
27. With A Little Help From My Friends - Beatles
28. The Letter - Box Tops
29. Hot Fun In The Summertime - Sly & The Family Stone
30. Crocodile Rock - Elton John
31. Under The Boardwalk - Drifters
32. One Summer Night - Danleers
33. Remember Walkin' In The Sand - Shangri Las
34. Wreck Of The John B - Kingston Trio
35. Cindy Oh Cindy - Eddie Fisher
36. Miss America - Dante & His Friends

TOMONORI WANIBE

100

BEST ALBUMS OF ALL TIME

The moment of truth has arrived – the Vulture and a panel of experts have cast their votes for best album.

NUMBER 1



THE BEACH BOYS
Pet Sounds (1966) EMI

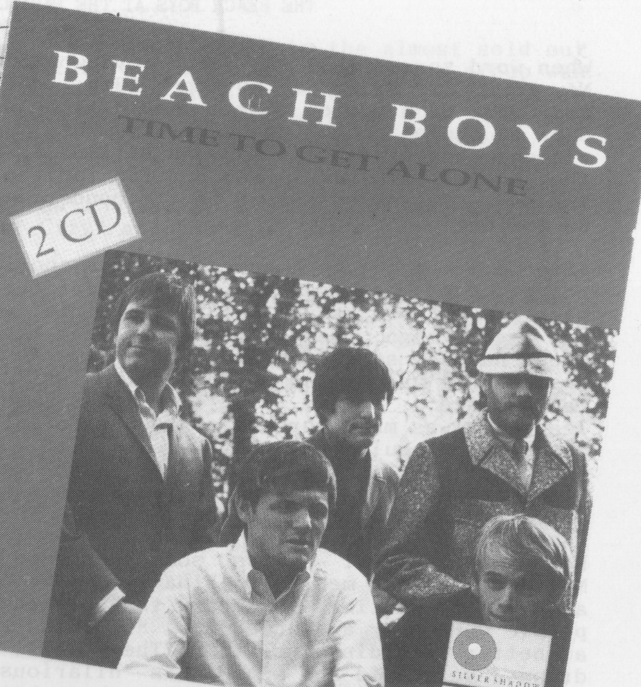
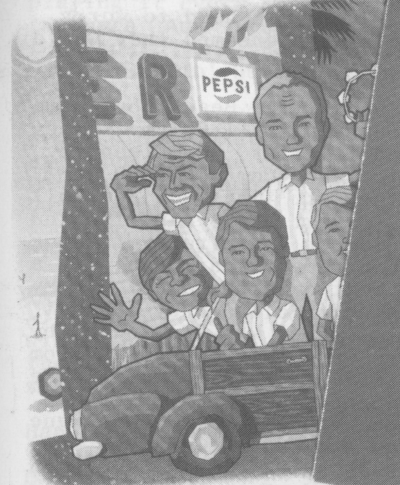
While the rest of the Beach Boys were on the road pedalling their simple vision of sun, surf and unconsummated sex, Brian Wilson was holed up in a California studio going quietly bonkers. When they returned, this classic was nearly finished, the product of Wilson's genius, patience and (literally) fevered imagination. The Beach Boys made their reputation by blending English beat music with American barbershop harmonies. Now Wilson added location recordings, experimental studio techniques, sound effects and an unprecedented range of instruments to create the first rock album which could never be reproduced live. The country music argument that only families can sing true harmonies (the Carters, the Louvins, the Everlys), is supported here by the delicious blend of Brian, Carl and Dennis Wilson with their cousin Mike Love. Naturally the best-known songs, God Only Knows, Wouldn't it be Nice and the rearranged folk standard Sloop John B are the most conventional, but the pain and despair of I Just Wasn't Made for these Times and Hang on to Your Ego are the inspirations of this revealing self-portrait, improved for CD by the addition of three unreleased tracks.



2 THE BEATLES
Sergeant Pepper's Lonely Hearts Club Band (1967) EMI

The first album without track spacing, the first with a "gatefold" sleeve, the first with a free insert (a sheet of cut-out badges), the first with a conceptual opening and closing, this ground-breaking record was pipped to the number one spot by just one vote. And your Vulture isn't sure justice was done. *Sergeant Pepper* is a supreme achievement, from Lennon's mysterious Lucy in the Sky with Diamonds and A Day in the Life to McCartney's She's Leaving Home and When I'm 64. *Revolver* may have a better selection of songs. *The White Album* may be more satisfying for being simpler and less arty. But *Sergeant Pepper* confirmed the Beatles as the most innovative group in the history of popular music and created the modern album that we've spent the past four weeks eulogising.

The Beach Boys
CLASSIC



Beach Boys at Crystal Palace 1972.

When word spread that the Beach Boys would be playing The Paramount in New York City on Friday November 26th, warning bells rang. This was not part of a summer tour. Would it be only Mike and Bruce? Would Carl be there? When an advertisement mentioned an acoustic set, visions appeared of the group sitting in chairs the whole evening as they became involved in another fad far too late. No need to worry. Instead, it turned out to be the concert we always dreamed they would do one day!

After a brief act by a comedian and a short break, The Beach Boys came on at 8.45 pm and played straight through until 11.00 pm. They started with the usual "California Girls" and familiar cheerleaders. Not a good sign. Next came "I Can Hear Music" and "Come Go With Me". Great harmony songs that are not always in the set. On "Rock And Roll Music" Carl and Al seemed very enthusiastic. Next Bruce sang "Do You Wanna Dance". By the first five songs each member had already taken a lead. It was much more of a group effort than recent years and, for a change, you could tell they were into it. Next came the usual "In My Room" and "Do It Again". "Catch A Wave" was next followed by "Hawaii" with Matt Jardine singing Brian's vocals. This was followed by "Darlin'" and "Be True To Your School". There were only two songs from SUMMER IN PARADISE during the show, the first one being "Under The Boardwalk". Carl always sounds so good when he sings in any song. Next was the car medley. Finally, Mike has stopped his monologue about not wanting to hear the old songs and did not ask how many people were over and under 25. For this crowd, age 40 would have been a better dividing point. "The Little Old Lady From Pasadena" was dropped so we did not see Mike's "hilarious" old lady routine. Also, "Little GTO" had been left out but they sang "Little Deuce Coupe", "409", "Shut Down" and "I Get Around". Al and Carl sang "California Dreamin'" and Mike and Bruce sang a somewhat stronger version of "Summer In Paradise". After "Heroes And Villains" we heard some of the best live material ever from the band!

Mike mentioned that the group's current album was THE BOX SET, not SUMMER IN PARADISE. With the positive reviews the five CD set is getting they must feel that's where their future is. They had acoustic guitars but did not sit down or make a big deal out of it. They sang the SMILE version of "Vegetables" with "Mama Says" during the song. Next Al sang "Take A Load Off Your Feet". While there may be other SURF'S UP songs you'd prefer to hear, in the context of the show, it fitted perfectly.

For the holiday season we got a special treat by hearing a rare live version of "Little Saint Nick". For "Surfer Girl" we learned it was possible to sing it without dedicating it to the lovely ladies in the audience. Matt Jardine sang beautifully on "Hushabye" as he joined the group in the spotlight.

Then more surprises. For maybe the first time ever the group sang "Add Some Music To Your Day"! The group had not sounded this good and this motivated in over twenty years. Being original can do that for you. Paul Schaffer was introduced and briefly told of his affection for the group. Mike told him that they wouldn't mind appearing on Dave's (Letterman) show. Next Carl, Mike, Al and Bruce sang an acapella version of "Their Hearts Were Full Of Spring". It proves the four of them can still sing after 32 years. Before the song Mike mentioned the B-word at a concert for the first time since the late '80s, paying tribute to Brian's love and talent for harmonies. The dream concert continued. "All This Is That" was next followed by the SMILE version of "Wonderful". Bruce sang "Disney Girls". Then came five songs from PET SOUNDS. They were "Caroline No", "You Still Believe In Me", "God Only Knows", "Sloop John B" and "Wouldn't It Be Nice".

For true fans it was a dream. For most people in the almost sold out 5,600 seat hall they were a little restless that this oldies group was singing songs they didn't know. So they took care of that section next. "Good Vibrations", without the big sing-a-long for men and ladies was followed by "Kokomo" (Mike thanked cable station VH-1 for playing it every hour for six months in 1988/89), "Help Me Rhonda", "Barbara Ann" (they still do the steps and Mike's son tries to steal the show), and "Fun, Fun, Fun". The group came back to sing "Wipe Out", "Surfin' Surfer", "Surf City" and "Surfin' USA".

Besides the song list being a fan's dream, the group put on a very professional performance. Mike was under control and his jokes, such as 'due to the Clinton's Tax Plan the Beach Boys have to tour more', he remembers when NAFTA was an aftershave lotion and, 'if you want to buy the box set that easy financing terms were available', were amusing. In a week when Michael Jackson dominated the news, he had to bite his tongue not to do a tasteless joke.

It was the kind of night you remember why you've loved the Beach Boys all these years. You wish Brian was there but he hasn't toured much since '65 so that may be asking too much. I'm just happy I could see them do one more great show. I sincerely hope they keep doing this set for a while and all Beach Boys fans can see them this way in 1994.

Happy New Year!

BARRY PIATOFF

UNPLUGGED? UNREAL! BEACH BOYS CONCERT, SUNDAY, NOVEMBER 21, 1993. VALLEY FORGE, PA.

THE PLACE:

The Valley Forge Music Fair is a terrific place to SEE and HEAR a performance. Indoors, in the round, about 2300 seats.

BACKGROUND:

I'm 44 years young, married 17 years to someone who has endured my endless drumming, humming, singing, stomping, whistling, playing, watching and dreaming Brian's and the Beach Boys music. Follow me hiking, biking, working, playing, commuting, shopping, exercising and, out it comes - this timeless "Fountain of Youth" music that had Ponce de Leon heard, his search would have been over.

THE CONCERT:

Just 5 weeks earlier we saw the Beach Boys at the Music Fair. We attended the second performance (both sold out!). As usual I split our tickets (there are always terrific single seats, a great secret for those like me who insist on SEEING as well as HEARING a performance), 3rd and 4th rows, on the isle. The music was too loud, the vocals performed with obvious indifference, uninspired, robotic and bland. Carl sat between numbers, Al sung through Life Savers, Bruce was stoic, Mike seemed to be into being Mike. Matt Jardine was a bright spot. We both felt embarrassed for the guys. We left before the show's conclusion, saddened. My wife said, "No more; it's over now!". I shook my head and nodded.

I noticed in the Philadelphia paper the Beach Boys were "by popular demand", appearing again at the Music Fair in 5 weeks. This tiny little notice (3 lines) also mentioned a new unplugged/acoustic segment. My wife said "no way" and I concurred, but two days before the concert, instinct drove me to purchase one ticket for the second show.

On Sunday, November 21st at around 7:45 p.m., I settled into my 4th row isle seat clad in the only casual attire I have: sneakers, white socks, t-shirt and jeans. I was about 13 feet from the stage.

The lights dimmed, the place was 1/4 empty - they entered. California Girls started and immediately I noticed things were different - very different! After several numbers, I was wondering if this was 1965 or 1993. The music volume was just right, the vocals were crisp. The Boys were ENTHUSIASTIC; smiling at each other and actually acknowledging each other's presence! They were into performing.

Brian's name was mentioned, albeit casually, but with reverence. About 45 minutes into the show, Mike mentioned the success of the box set and announced "For those who saw us here a few weeks ago; well, you're in for a treat tonight!". I became numb with anticipation. At that moment I envisioned Brian strolling down the runway, hopping onto the stage, waving to the crowd amidst thunderous cheers. That didn't happen but what did was pure magic.

What followed for the next hour was incredible music, well performed and obviously well rehearsed. Stunning vocal leads and silky smooth harmonies. Acapella - Their Hearts Were Full of Spring - Carl, Al, Mike and Bruce standing side by side - Mike with terrific bass line and Bruce acknowledging he's doing Brian's part; I Just Wasn't Made For These Times, with Al (no Life Savers) really putting out the lead vocal; Heroes and Villians; a fabulous Carl lead on It's Over Now and Caroline No; a wonderful Wonderful; All This is That; You Still Believe in Me; The Night Was So Young with Carl's shattering lead; Vegetables with box set ending; Surfer Girl with In Hawaii ending; Disney Girls and a fabulous knock dead Add Some Music - on and on it went. Just Al, Mike, Carl and Bruce - semi acoustic and wholly incredible. No band leadership here, just 4 singers and musicians contributing to and complimenting each other equally.

The remaining 30 minutes of this 2 hour, 15 minute performance featured Good Vibrations, God Only Knows, Little Old Lady From Pasadena and an excellent Summer in Paradise.

After the concert (including rousing encore), I drove the 4 miles to my home and walked in the door. My wife asked, "Well?". I stood there pondering an appropriate response. Eyes glazed I said simply "You should have been there!".

She should have, you should have, we all should have. It's not over now!

Given the coverage accorded the Box since late last year, it would be a highly unobservant - or particularly recent - man who doesn't recognise Mark's name immediately... but for these people, a swift check of the credits for Brian's solo album, the Capitol 2-fer CDs, and of course the Box, should indicate Mark's place in the recent BB/BW cosmos.

The interview as presented here has been re-arranged in order to group relevant subjects together: in later sections Mark covers his work on Brian's 1988 album, the Capitol re-issue programme, and also sheds much light on the ongoing SMILE myth. This first portion concerns the Box.

MIKE GRANT When did the thoughts about the Box become a reality?

MARK LINETT Oh, about last October.

MG And where did the idea originate? Was it an ongoing thing from the 2-fers.

ML Well, the moment the 2-fer programme was finished, we started talking, and the first thing I wanted to do was an ultimate 'greatest hits', because the one thing I never liked about the 2-fers was that, of necessity, we went with the stereo versions of the early songs; we had to because of the Beatles controversy. (The first four Beatles albums, when re-issued on CD, were - and still are - available only in mono. Despite the fact that the stereo versions of these LPs are neither artistically valid nor, especially in the case of PLEASE PLEASE ME, particularly listenable, there was a huge outcry (mostly in the US) over the non-stereo nature of the CDs - producer's note.) The early BB stuff had already been out in stereo in Japan, so it was very difficult for us to say, "fine, but you're going to get them in mono". We would've gotten just killed. As it is, I'm glad to see that there hasn't been any problem with the mono tracks on the Box.

MG How difficult was it to find the unreleased stuff? Were there many unmarked boxes that you had to play just to find out what was inside?

ML Not so much uncatalogued tape as just a whole lot of it. There were more specific things we were looking for - some we found, some we didn't. For example "Punchline" and all that early stuff came from some tapes that had been stored at Brian's mother's house for the past... however many years - there's a shot of the tape box in the booklet, and from how the tapes were labelled, they were probably file copies that were in Murry's office. There were also demos of songs that I believe Brian and Gary Usher wrote... "My Only Alibi" is one I recall. They're not Beach Boys things at all, but maybe if we do a Brian Wilson productions set one day... There were also acetates of a song called "Rabbit's Foot" that became "Our Car Club", and the original "Back Home" was there, along with "Runaround Lover".

- MG So you didn't consider "Back Home" because it wasn't a Beach Boys track?
- ML Right, and also because of the space restriction; to really do justice, we could've used five CDs without the bonus disc.
- MG How much unreleased stuff have you uncovered? Would it keep rarities released going for years to come?
- ML The idea with the Box, when we realised it was going to be four as opposed to five CDs, was to satisfy the collectors. The majority of listeners aren't going to be as interested as people like you are, so if we bogged down the set with a lot of unreleased stuff, it could've been very tough. As it was, it was really difficult to satisfy everybody. I hope a casual listener can pick it up and play it, appreciate it, not want to skip too many things, yet the hardcore fan is also happy that they've got it because we put it in a good listening order, and we've given them enough interesting archive material, especially on disc 5, to make you feel like you've got your money's worth. In fact, the bonus (5th) CD has worked out so well that Capitol are talking about doing the same thing for other artists - the response has been that good. In the States, whole articles have been written about it; people are quoting Brian doing "Good Vibrations", which is funny, because no-one seemed to notice when it came out on the 2-fers! Anyway, to return to your question, we did the box the way it is, hoping that later there will be a volume or two of rarities to fill the gaps - the singles, the soundtrack stuff. For that matter, with the 2-fers out of print, I feel that all those bonus tracks need to be compiled at some point. I wanted to include, and regret not using, the studio "Graduation Day", but we had to be very sensitive about duplication unless it was really important.
- MG Did you find any 1980s out-takes that were reasonably interesting?
- ML There's a lot of oldies... I don't think "Ruby Baby" ever came out, and that's what might go on a rarities set. It didn't go on the Box because it didn't mean much to so many people.
- MG On the CBS re-issue CDs, there were incorrect mixes, intros missing, mastering problems...
- ML Right, and even with this Box, we had those kind of problems. Even with David, Andy and me there, we had to get some outside opinions to make sure.
- MG David called me a couple of times, more about which tracks to include - I had to really press for "All This Is That" - and I know he called Andrew Doe from the mastering studio about which version of "Come Go With Me" to use.
- ML That's right, I remember that. Al's upset because the version of "Rock & Roll Music" is distorted in the version... well, that's off their master, so I pulled the single version, and that was OK, but it didn't have the backing vocals on the verse.
- MG What happened to the single mix of "California"?
- ML I assume we used the version right from the album.
- MG David said you couldn't find a good enough tape of the 45 mix.

- ML A lot of stuff like that, we don't know where it is. Capitol asked me at one point to look at the stuff that had been delivered from CBS to make sure that it was all there, and there was a lot missing, mostly soundtrack stuff, and it's not in the Beach Boys own archives either. They were moved - again - about two years ago, and it seems that every time that happens something goes missing.
- MG Why is the intro to "Cottonfields" clipped?
- ML That's the only version we could find, the only decent master, and that's the way it came out in the UK. We went back and checked, and that's the way it was released last time around.
- MG It's appeared in the UK without a clipped intro - the SUMMER DREAMS CD in 1990.
- ML Well... can't get 'em all. When we heard about people saying the intro was clipped, my concern was that the tape was OK and that WE'D messed it up, but when I checked, that's how it was. If we do corrections, we'll fix it.
- MG It's also been noted that "I Just Got My Pay" doesn't seem as crisp as some people's tapes.
- ML That may have been how we mastered it. That track came from a mix tape labelled 'master' from the period. In terms of all the un-released tracks, if we had mixes from that period, that's what we went with.
- MG How did each band member react to the Box?
- ML There was one fax delivered to us. Carl wanted more Dennis songs, so we added "Baby Blue" and a few others. In February we sent them each tape of all the unreleased tracks we were planning to use. Not EVERY session, probably not the vocal splits, nor the live "Surfin' USA", because that wasn't part of the Box back then... and the only two comments we got back were that Al didn't want "Loop De Loop", and what Carl said about Dennis... I think we added "Little Bird" too. Anyway, that was it. Then about a month ago, right before the Box comes out, we started hearing these rumblings and we get this six page fax - suddenly Al's got ten, twelve comments.
- MG This was from the second set of tapes?
- ML No, the original batch. I guess they didn't listen to them, or whatever. NOW we get a response, when it's a little late. Al has several comments, Carl wasn't sure about "Punchline" and wanted "It's Over Now" removed, had questions about the live stuff. Mike only questioned punchline, but Al also felt that the 1964 live material wasn't good enough. A lot of these problems could've been attended to easily when we mastered the set... IF we'd been asked. The question is, do you replace stuff if it comes off... and if we do, do we have to go back and make sure that THAT'S OK... and if we did, I'm sure there'd be something else six months from now. You can only work on the information you have.

Part Two Next Issue.

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NEWS

Could it be that, for once in their career, the Beach Boys have actually listened to either their fans' management and/or advisors? Who knows. but the fact is that, during recent (i.e. November) gigs in the eastern States, the band have, in mid-gig, featured an accoustic set comprising the following titles: "Add Some Music To Your Day/Vega-Tables & Mama Says/Wonderful (SMILE version)?/Take A Load Off Your Feet/Surfer Girl/Hushabye/Forever/Their Hearts Were Full Of Spring/All This Is That/Disney Girls/You Still Believe In Me". A seasonal "Little St. Nick" has also been reported. In order to make way for the aforementioned goodies, several songs have been dropped from the summer set, among them "Hot Fun In The Summertime", "Little GTO" and "Little Old Lady..." and to deafening cheers, Mike's cringe-inducing intro to the (now-truncated) car medley has been laid to rest. permanently, one hopes. Two other interesting points about the live set: the band have taken to referring to the Box as "our latest album..." and Mike actually referred to Brian by name when introducing "Their Hearts...", whatever next.

Well, a cracking - if less-than-legal - double CD entitled TIME TO GET ALONE, actually. This wonderous artefact is reviewed at length elsewhere in this issue, but suffice to say that on content alone, it ranks up there with the second SMILE boot CD (1989) and the PET SOUNDS sessions disc of a year or so back. In a word, essential.

On the legal releases front, a Three Dog Night anthology includes Brian's production of "Time To Get Alone" for Redwood, as the band was then named (said track also appearing in the boot mentioned above, surprisingly enough...). This gives us a chance to impart some new history, so here goes. It's long been assumed that Brian produced an entire Redwood album, a supposition bolstered by a photo in David Leaf's book showing a tape box marked "Redwood" in the Brother tape library. Not so, according to Danny Hutton, and he should know: Brian only worked on three songs with Redwood - "Darlin'", "Time To Get Alone" and a third title, now lost in the mists of time. As is the tape, apparently: during research for The Box Set, the Redwood tape box was found to be empty...

Speaking of the Box, David Leaf has recently met with Capitol Records: no concrete information has reached us, but it would seem that, however tentatively, the BB reissue programme could well be on track again... but don't hold your breath.

To close, two snips: the live/full length coupling of "Summer In Paradise" Mk. II has not been accorded a commercial release, thus elevating the market value of the promos... and Linda Ronstadt's WINTER LIGHT album includes a cover of "Don't Talk...": Brian is reported to be delighted.

AGD & MIKE

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